

MINOR LYRICAL GENRES IN UZBEK LITERATURE OF THE XV-XVI CENTURIES

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Abstract: *This article provides information about small lyrical genres in the work "Funun ul-balaga" by Ahmed Tarazi, who lived and created in the beginning of the 15th century. Also, in this work, information related to small lyrical genres is given in comparison with Alisher Navoi's "Mezon ul-Avzon" and Z.M. Babur's "Mukhtasar". Ahmad Tarazi's views on the genre of mutuq, which he described as a type of rubai, are analyzed.*

Key words. *Small lyric genre, qita, rubai, mujannass, double tajnisli, fard, hosi (emotional) and musarraaf (tarona) rubai.*

INTRODUCTION:

Characteristics of literary types and genres are considered one of the important issues in Uzbek classical literature. After all, artistic poetics finds its reflection in the history of the formation of the literature of the people, the nation, in the perfect, ideological world. The existence of special works on the theory of literature is proof of the spiritual maturity of any nation. Eastern poetry in Turkish in 1437 The discovery of the work "Funun ul-balaga" by Sheikh Ahmad Khudaidad Tarazi, created especially for genres, was a big news. This work, discovered in the late 90s of the XX century, is considered by literary scholars to be "the first theoretical guide to literature in Turkish". This work is an important source of our classical poetry with its scientific and theoretical aspects. Ahmad Tarazi's work "Funun ul-Balaga" consists of five parts except the introduction. The first part of the work contains information about the genres of Uzbek classical poetry, especially small lyrical genres. In particular, information is provided about the unique genres of poetry of that time, such as qita, fard, and rubai. For example, information is given from the verses of Turkic poets such as Maulana Lutfi, Ibn Yamin, Haji Kindi, Mirza Boysungur, saying that the first line of the verse does not rhyme and consists of two verses. Ahmad Tarazi, thinking about the rubai genre, said, "Rubaii consists of four lines, rhymes in the first, second, third and fourth lines. The third verse says that it is optional and cites an example from his rubai:

Husningiz shamina jon parvonadur,



Zulfingizga aql-u dil devonadur.
Chunki jodu ko‘zlaring mastonadur,
Ul sabotin manzilim g‘amxonadur.

Alisher Navoi also uses the term "ruboiya" in Turkish poetry. Also, in the work "Mezon ul-Avzan" Rubaiyin is used with the term "Dubayti" and "Tarana". Alisher Navoi's thoughts about rubai genre are further developed by Zakhiriddin Mokhammad Babur in his work "Mukhtasar". He determines its weight by saying, "Know that my rubaiyyim also say dubaiti and tarona...". Ahmed Tarazi, while talking about the types of rubai hasi (hissi) and musarrafi (tarana), gives another type of it. "And there is another type of Rubai'i, they say mujannas." They follow tajnis in the rhyme of Bukurkim rubai, and this is an invention of Turkish poets. The Turks call this tuyuq", says Muhammad Temur Bugro, who created in the first half of the 15th century:

Xoja Aqcha Kindiy aytur:
Bergil ey siminzaqan, ilik manga,
Necha yoshi bo‘lg‘usan ilik manga?
Dardingiz darmoni jonimdur mening
Saqinurlar bilmagan ilik manga.

In this sentence, the first "marrow" is hand, the second "marrow" is to say, and the third "marrow" is el, in the folk sense. We can find out the complete and more accurate information about tuyuq-mujannas and rubai genres given in Ahmed Tarazi's work through the scientific works of Alisher Navoi and Z.M. Babur. When it comes to tuyuq genre, as Tarazi said, it is not a type of rubai, but a genre specific to Turks. mentions as a separate genre. For example, Alisher Navoi in "Mezon ul-Avzon" analyzes the works of a number of poets of the Tuyuk genre. "Also, the Turkic nation, especially the people of Chigatay, among the sheikhs of Avzoni, compose and sing the songs of the famous poets. One is tuyugdirkim, two verses are inevitable and ul wazn ramali musmuli is flawed" Zahiriddin Muhammad Babur also analyzes tuyug as a separate genre in the work "Mukhtasar" in line with Alisher Navoi's thoughts. It is reported that Mughal khans and sultans used tuyuks in their literary gatherings and poetry recitals. How many varieties is it? - he asks the question and lists the type that rhymes in the form of a, a, b, a, which uses rhyme in the verse as an answer. Turkic poets explain each of them through examples of their works. Babur mentions 6 types of tuyuk. In his creative work, there are forms of tuyuq without tajnsi, double tajnsi, single homonyms. In our opinion, the reason for Ahmed Tarazi's views on the tuyuq genre, which he described as a type of rubai, is that it is similar to rubai in terms of form? In this case, the rubai is composed



of four verses, like tuyuq. The rhyming is the same: a,a,b,a or a,a,a,a. Considering these aspects, Tarazi may have defined the genre in his work. Also, is it because the works on the science of poetry are not viewed critically and analytically? This is unknown to us. In this respect, when Ahmad Tarazi mentioned tuyuk as an invention of Turkish poets, it indicates that it was the first stage in the development of this genre. Because after the century "Funun ul-baloga", Alisher Navoi's "Mezon ul-Avzon" created in the 15th century, a work on the science of poetry of Turkish literature, defines the tuyuk genre as a separate genre. This idea was created in the 16th century by Z.M. We observed above that it was further clarified in Babur's work "Mukhtasar". Alisher Navoi and Z.M. Babur, in a different way from Ahmad Tarazi, provided information about the tuyuq genre that is relevant to today's science of poetry. Ahmad Tarazi in his work "Funun ul-baloga" mentions another sub-genre, fards. "Fard consists of two lines, the first line does not rhyme; An example is this way:

Bordur unidimki sa'd etkaylar emdi toleim,
Baski yalqitti falak aqlini avg'onim mening.

Ahmad Tarazi's views on the subject of the individual are somewhat compatible with our classical poetry. For this reason, neither Alisher Navoi nor Z.M. Babur did not focus on this genre. In conclusion, Ahmad Tarazi's thoughts on lyrical genres, especially minor lyrical genres, are valuable as early theoretical views in literary studies.

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